CA

PAINTINGS AT

AT THE

PENNSYLVANIA

OF THE

FINE ARTS,

CHESTNUT STREET, ABOVE TENTH.

***Founded in* 1806.**

PHILADELPHIA
T. K. & P. G. COLLINS, PRINTERS.
1848.

CATALOGUE

OF THE

PAINTINGS AND STATUARY

AT THE

PENNSYLVANIA ACADEMY

OF THE

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CATALOGUE.

SOUTH-EASTERN GALLERY.

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
1	Dutch Interior,	H. Carpenteri.	James Nevins
2	The Princess of Cofachiquis presenting Hernando de Soto with a necklace of pearl, vide Irvin's Conquest of Florida,	W. S. Mason.	(for sale)
3	Portrait of a Lady,	S. B. Waugh.	Mrs. M'Connel
4	Titian's Mistress,	Henry Few Smith.	Tho. M. Smith

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
5	Italian Beggar Boy,	J. E. Freeman.	J. L. Schoolcraft
6	View of a Saw Mill,	Montgomery Livingston.	(for sale)
7	An Allegorical Picture, twilight hours,	T. P. Rossiter.	(for sale)

A bark, guided by the Angel of Serenity, floats over a tranquil sea, containing figures which typify the sentiments peculiar to twilight. *Maturity*, the eldest, is watching over Infancy and Youth. *Poetry* is reading. *Meditation*, with calm mien, sits next. *Confidence* gazes in the face of *Meditation*, and *Repose* slumbers on the breast of *Confidence*. The figures on the side of the boat denote the hours with the summer signs of the zodiac between.

8	Landscape, Sunset,	P. Grain, Jun.	Artist
9	Portrait of a Gentleman,	W. K. Hewitt.	S. Gans
10	The late Jos. Roberts, Esq.,	De Franca.	Penn. Life In. Co.
11	View on the Susquehanna,	F. De B. Richards.	M. P. Simons
12	Composition of Scenery on the Beach near Rockaway, L. Island,	James Hamilton.	Artist
13	Sunlight,	A. Andrews, N. Y.	(for sale)
14	The Florentine Girl,	Thos. P. Rossiter.	(for sale)
15	Portrait of Major Crossman, U. S. A.,	Veron Fletcher.	Artist
16	Correggio,	J. R. Lambdin.	Dr. Mütter
17	Equestrian Port. of Gen. Washington,	Thos. Sully.	Artist
18	Scene off Rockaway, a Gale,	James Hamilton.	(for sale)
19	Portrait of a Lady,	Wm. Page.	James Nevins
20	Italian Shepherd Boy,	W. C. Chambers.	John Lambert
21	Rubens,	J. R. Lambdin.	Dr. Mütter
22	A Study,	James M'Murtrie, Jun.	
23	Portrait of a Gentleman,	O. S. Freeland.	H. Conrad
24	Death of Raphael,	Fink.	J. L. Schoolcraft
25	Dutch Fair,	Unknown.	E. S. Whelan
26	White Mountain Scenery,	G. W. Holmes.	Artist
27	View on the Delaware,	Thos. Birch.	E. S. Whelan
28	Scene in Bucks Co.,	Russell Smith.	E. S. Whelan
29	The effect of a Passing Shower,	M'Culloch.	James Nevins
30	Portrait of a Lady,	S. B. Waugh.	Mrs. M'Connel
31	Portrait of a Child,	Thos. Sully.	Mrs. Pratt
32	Portrait of a Young Lady,	J. R. Lambdin.	Artist

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
33	Portrait of Thomas P. Cope,	John Neagle.	Mercantile Lib. Co.
34	A Storm,	Thos. Birch.	Thos. Andrews
35	Christ Restoring the Daughter of Jairus.	W & Winner	

And all wept and bewailed her; but he still wept not; she is not dead, but sleepeth: And they laughed him to scorn, Knowing that she was dead. And he put them all out, and took her by the hand, and called, saying, maid, arise.—*Luke*, viii. 52—54.

36	Portrait of a Gentleman,	T. B. Read.	
37	Two Brothers,	S. B. Waugh.	Benjamin Frazier
38	Portrait of a Gentleman,	W. S. Mason.	Artist
39	Portrait of Two Sisters,	S. B. Waugh.	Mrs. Lardner
40	Portrait of Dr. Chapman,	Thos. Sully.	Wistar Museum
41	Morning in the Mediterranean,	G. R. Bonfield.	James M'Murtrie
42	Landscape, View from Nature,	I. L. Williams.	(for sale)
43	View in Western Penn.,	J. Shaw.	E. S. Whelan
44	Stranded Ship, &c., Stormy Evening,	James Hamilton.	(for sale)
45	Portrait of Gen. Taylor,	J. R. Lambdin.	
46	Portrait of Mother and Child,	G. W. Conarroe.	
47	Portrait of a Gentleman,	S. B. Waugh.	O. H. P. Connover
48	View in Duchess Co., N. Y.,	Montgomery Livingston.	(for sale)
49	Sunset, Group of Fishermen,	W. S. Mason.	(for sale)
50	Meadow Scenery near Cape May, N. J.,	James Hamilton.	
51	Confession,	Franqunitte.	(for sale)
52	Study,	James M'Murtrie, Jun.	
53	Vandyke and the Miller's Daughter,	Gregoir, Antwerp.	M. W. Baldwin
54	Moonlight,	A. Andrews, N. Y.	(for sale)
55	The Escape of Mary Queen of Scots and Douglass, from Lochleven Castle,	Franqunitte.	(for sale)
56	Street Scene, Third and Chestnut, in 1810,	B. Otis.	John Notman
57	River Scene,	Thos. Birch.	E. Waterman

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
58	Ship in the Breakers,	G. R. Bonfield.	E. Waterman
58½	Hon. Geo. M. Dallas,	T. B. Read.	J. K. Kane
59	Fruit Piece,	Ord.	E. S. Whelan
60	An Old Head,	E. S. Whelan	
61	Judith, from Carlo Alori,	G. Falcini.	N. Monachesi
62	Little Nell, from the "Old Curiosity Shop,"	Thos. Sully.	
63	Manayunk on the Schuylkill,	H. Warren.	
64	The Rejected Kiss,	W. K. Hewitt.	
65	Magdalen, after Guido,		W. L. Hirst
66	Study for a Portrait,	Rembrandt Peale.	
67	The Studio,	Edwin White, N. Y.	(for sale)
68	Study of Rocks,	Montgomery Livingston.	(for sale)
69	Scene after a Sea Fight, Ships on Fire, Full Moon Rising,	James Hamilton.	(for sale)
70	Landscape,	Huntington.	J. L. Schoolcraft
71	Portrait of Jos. Taggart, Esq.,	John Neagle.	Farmers and Mechanics' Bank
72	An Old Roman Pilgrim,	Rembrandt Peale.	
73	Fair Rosamond,	Henry Few Smith.	Thos. M. Smith
74	Cows and Landscape,	M'Leod.	J. L. Brinley
75	Coast of France,	G. R. Bonfield.	E. S. Whelan
76	Moll Pitcher. At the battle of Monmouth, a woman while carrying refreshments to her husband saw him shot by the enemy; she ran to him, supporting him with one hand, and with the other revenged him!	W. J. Hubard.	E. L. Brinley
77	Portrait of a Girl,	T. B. Read.	R. T. Conrad

NORTH-EASTERN GALLERY.

78	Italian Scene,	Joshua Shaw.	(for sale)
79	Family Worship,	Painted in China.	E. S. Whelan
80	Portrait of a German Girl,	Henry Few Smith.	
81	Portrait of a Gentleman,	O. S. Freeland.	A. Johnson
82	Portrait of a Little Girl,	S. B. Waugh.	Mrs. Hastings

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
83	Portrait of Two Boys,	A. B. Rockey.	
84	M'Connel's Cove,	Russel Smith.	(for sale)
85	The Dried Well,	A. Woodside.	
86	Landscape, Truants,	Joshua Shaw.	(for sale)
87	Family Worship,	Painted in China.	E. S. Whelan
88	Study of a Portrait,	Rembt. Peale.	
89	Portrait of a Child,	J. R. Lambdin.	Wm. Struthers
90	Portrait of a Gentleman,	S. B. Waugh.	P. Mendenhall
91	Portrait of Wertmuller,	Himself.	J. S. Crawford
92	The Good Mother, varied from Greuse,	Franqunitte	(for sale)
93	Valley of the Juniata,	Russell Smith.	J. W. Brown
94	The Hunter's Return,	Eickout of Malines.	John A. Brown
95	Portrait of the Rev. Jos. H. Jones, D. D.,	John Neagle.	Rev. Dr. Jones
96	Portrait of a Lady,	S. B. Waugh.	
97	Hope,	Huntington.	Jos. R. Ingersoll
98	Landscape, Summer,	I. L. Williams.	(for sale)
99	Picture of two Dogs,	Hinckley.	W. R. Lejee
100	View of the Buttermilk Tavern, River Delaware,	I. L. Williams.	L. W. Bickley
101	Mill Scene in Wales,	Joshua Shaw.	(for sale)
102	The Wreckers,	G. R. Bonfield.	Caleb Cope
103	"Evangeline,"	T. B. Read.	Geo. Hammersly
104	Portrait of a Lady,	Rembt. Peale.	Mrs. H. Robinson, Boston
105	Portrait of the Artist,	Ditto	
106	Portrait of a Lady,	S. B. Waugh.	Wm. H. Rogers, Esq., Wilmington, Del.
107	Portrait of a Lady,	James M'Murtrie, Jun.	
108	Roman Scrivener,	S. B. Waugh.	Mr. Belrose
109	Scene on the Coast of England,	G. R. Bonfield.	James Nevins
110	Pine Creek, Penn.,	Russell Smith.	J. W. Brown
111	Bourgeoise Gentilhomme, from Moleire,	C. R. Leslie.	H. C. Carey
112	Portrait of an Old Gentleman,	W. E. Winner.	
113	Erinna,	Mrs. Peale.	
114	Portrait of a Lady,	John Neagle.	Thos. C. Rockhill
115	Landscape, Creek Scene,	I. L. Williams.	W. M. Durell

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
116	Palisade Rocks, Moonlight,	James Hamilton.	(for sale)
117	Head of a Child,	W. E. Winner.	
118	Scene from "Dickens' Christmas Carol,"	D. C. Johnson, Boston.	(for sale)
119	Head of a Child,	W. E. Winner.	
120	Portrait of a Girl,	S. B. Waugh.	Mrs. Conn
121	Portrait of a Lady,	Tho. Sully.	E. S. Whelan
122	Cortez. Launch of the Brigantines. Vide Prescott's History of Mexico,	P. F. Rothermel.	J. B. Latrobe
123	Bridge over the Clyde, near Dumfries, Scotland,	Wm. M'Pherson Bayne, Boston.	John Notman
124	View at Hart Island, Long Island Sound,	James Hamilton.	
125	Full length Portrait of Sir Walter Scott,	Sir Henry Raeburn, R. S. A.	J. Gibson
126	Irish Girl burning Nuts on Halloe'en,	S. B. Waugh.	(for sale)
127	Head of a Child, Study from Nature,	W. E. Winner.	
128	Portrait of a Gentleman,	W. F. Jones.	E. Bennett
129	Portrait of a Lady,	S. B. Waugh.	
130	Portrait of a Boy,	W. E. Winner.	
131	Going to Market,		E. S. Whelan
132	Landscape, Sultry Day,	I. L. Williams.	W. M. Durell
133	The Campagna,	Kensett.	
134	The Conecocheague,	Russell Smith.	J. Francis Fisher
135	Three Marys at the Sepulchre,	S. B. Waugh.	E. W. Gilpin, Wilmington, Del.
136	Peasant Girl,	Mrs. H. C. Peale.	E. Townsend
137	Portrait of a Gentleman,	S. B. Waugh.	
138	Portrait of a Boy,	W. E. Winner.	
139	Landscape, Dutch School,		J. Swift Crawford
140	Landscape and Cattle,	S. Scarlett.	
141	Lake Scene, Morning,	I. L. Williams.	(for sale)
142	Terriers,		E. L. Brinley
143	Full length portrait of Sir David Baird,	Sir Henry Raeburn.	J. Gibson
144	Portrait of a Lady,	Austin Street.	

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
145	Portrait of a Gentleman,	O. S. Freeland.	W. E. Rogers
146	Portrait of a Gentleman,	A. B. Rockey.	
147	The Reception of Columbus by Ferdinand on his return from his first voyage,	Leutze.	J. T. Furness
148	Winter Scene,	G. R. Bonfield.	James Nevins
149	Spaniels,		E. L. Brinley
150	Full length portrait of Sir Ralph Abercrombie,	Sir Henry Raeburn.	J. Gibson
151	Head of Cupid,	Ditto	Ditto
152	Portrait of a Young Lady,	W. S. Mason.	
153	Portrait of Major Peter Fritz,	O. S. Freeland.	N. Liberty Reading Room
154	View in So. Mountain, [redacted] Co., Penn.,	J. A. Benade,	(for sale)
155	The Old Man of the Mountain,	R. Havell.	(for sale)
156	Scene on the Banks of the River Yare, near Norwich,	H. J. Boddington.	Jas. Nevins
157	Cupid and Psyche,	J. E. Freeman.	J. L. Schoolcraft
158	Winter,	N. Monachesi.	(for sale)
159	Spring,	Ditto	Ditto
160	Portrait of a Child,	G. W. Conarroe.	J. Ross
161	Autumn,	N. Monachesi.	(for sale)
162	Summer,	Ditto	Ditto
163	"A Passage in the Life of Woman,"	Durand, N. Y.	
164	Windsor Castle,	Boddingt	James Nevins
165	A Shore Piece,	Tho. Birch.	J. W. Thackara
166	Trout Fishing, Pine Creek, Lycoming Co., Pa.,	J. A. Benade,	(for sale)
167	Portrait of a Gentleman,	W. K. Hewitt.	J. Boker
168	Portrait of a Young Man,	Reuben C. Street.	
169	Portrait of a Gentleman,	G. Stuart.	H. Gratz
170	Portrait of a Boy,	S. B. Waugh.	John Tucker
171	Landscape, an October Morning,	I. L. Williams.	J. Swift Crawford
172	Washington the Evening before his Death,	P. F. Rothermel.	J. T. Lewis

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
173	Thunder Storm on Long Island Sound, Vessels drifting Ashore,	Jas. Hamilton.	Dr. W. J. Birkey
174	A Roman Girl,	Henry Few Smith.	Thos. M. Smith
175	Beatrice Cenci,	J. R. Lambdin.	E. S. Whelan
176	Fancy Portrait,	Mrs. Peale.	H. C. Carey
177	Portrait of a Lady,	G. Stuart.	H. Gratz
178	Morning Meditation,	Rembt. Peale.	
179	Landscape Composition,	I. L. Williams.	P. F. Rothermel

NORTHERN GALLERY.

180	An Interior,		Academy
181	Ganymede,	Guido.	do.
181½	View near Hartford, Conn.,	T. Doughty.	do.
182	Blanche of Devon, from the Lady of the Lake,	Henry Warren.	The Artist
	"Now wound the path its dizzy ledge around," &c.		
183	Cattle,	Wm. McMurtrie.	Academy
184	Marine View,	Claude Lorraine.	
185	Flight into Egypt,		do.
186	John the Baptist in the Wilderness,	G. L. Brown.	J. L. Schoolcraft
187	Still Life,	A. Vandevelde.	B. H. Springer, Jun.
188	Shylock and Jessica,	Comegys.	Wm. Neil
189	Judge Baldwin,	J. R. Lambdin.	
189½	Path Valley, Franklin Co., Pa.,	Russell Smith.	H. C. Blair
190	Still Life, Fish and Crabs,	Nicholas Fight.	W. Neil
190½	Barque on the Ocean,	Thomas Birch.	do.
191	View of New York Tontine Coffee House,	Guy.	do.
192	The Adoration of the Wise Men,	Rubens.	Academy
193	Beatrice Cenci,	after Guido.	do.
194	Fancy Head,	Mrs. Darley.	do.
195	Bust of Benjamin West,		do.
196	Death on the Pale Horse,		do.

Revelations, Chapter VI.—1. And I saw when the Lamb opened one of the Seals, and I heard as it were the noise of thunder, one of the four Beasts saying, Come and see.

2. And I saw and behold a White Horse: and he that sat on him had a bow; and a crown was given unto him: and he went forth conquering and to conquer.

3. And when he had opened the second Seal, I heard the second Beast say, Come and see.

4. And there went out another Horse that was Red; and power was given to him that sat thereon, to take peace from the earth, and that they should kill one another; and there was given unto him a great sword.

5. And when he had opened the third Seal, I heard the third Beast say, Come and see. And I beheld, and lo, a Black Horse: and he that sat on him had a pair of balances in his hand.

6. And I heard a voice in the midst of the four Beasts say, a measure of wheat for a penny, and three measures of barley for a penny; and see thou hurt not the oil and the wine.

7. And when he had opened the fourth Seal, I heard the voice of the fourth Beast say, Come and see.

8. And I looked and beheld a Pale Horse, and his name that sat on him was Death, and Hell followed with him. And power was given unto him over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth.

9. And when he had opened the fifth Seal, I saw under the altar the souls of them that were slain for the word of God, and for the testimony which they held.

10. And they cried with a loud voice, saying, How long, O Lord, holy and true, odst thou not judge and avenge our blood on them that dwell on the earth?

11. And white robes were given unto every one of them, that they should rest for yet a little season, until their fellow-servants also and their brethren, that should be killed as they were, should be fulfilled.

Description of the Picture.—Death on the Pale Horse, (Rev., ch. vi. ver. 8,) is represented destroying Man and all living things, in every direction. The Powers of Hell follow on the clouds behind him. An image of the devouring mortality is seen in the sudden death of a young mother, and her infant son. She is supported by her husband, who, at the same time, extends his arms, as it were, to stop the galloping of the Pale Horse. Her daughter, a beautiful child, in a pathetic attitude, endeavors to succor her. Everything shows this to be a family of rank. The destruction by wild beasts, is represented by a lion and lioness rushing upon a tumultuous group of men on horseback, and on foot, who are endeavoring, in turn, to destroy their assailants. A wild bull is seen attacking the crowd behind, and tossing a youth in the air. The furious animal is himself assailed by the dogs. In the clouds an eagle and heron are engaged in mortal combat; and on the foreground, a dove lamenting over its dead mate. Near the bull, but somewhat further in the picture, a young man is struck dead by lightning, on the supposed day of his intended marriage: his brother is supporting his lifeless body, and a young female, his intended bride, gazing wildly on him. A number of figures are seen in confusion, terror, and astonishment, at this awful visitation. Over their heads the firmament is rent; the clouds are broken; the thunders and lightnings let loose, and the heavens rolled together "as a scroll," (Rev. ch. vi. ver. 14.) The destruction by Famine, is represented by a sallow, emaciated man, with a wrinkled visage and hollow eyes, on his knees, endeavoring to dig up some wild roots with his long nails, to appease the ravenous cravings of nature. His empty cup lies beside him. Close to this, the destruction by Pestilence is figured by a woman with an expression of pain and malady in her wan countenance and crouching attitude. The destruction by War, is represented by a figure in helmet and armor, mounted on a red horse, with his sword raised in the act of charging; and the clouds of battle rising before him. Near this scourge of the human race, a man mounted on a black horse, with the balances, is seen. (Rev. ch. vi. ver. 5.) Christ, crowned, with a bow in one hand, and a quiver at his shoulder, mounted on a white horse, is going forth "conquering and to conquer." (Rev. ch. vi. ver. 2.) On the foreground beneath, the Serpent lies with his head bruised, in fulfilment of the sacred word. The eyes of the Redeemer is fixed upon the souls of the martyrs, who are ascending in glory to Heaven. (Rev. ch. vi. ver. 9.) This mysterious representation, which forms so beautiful a part of the picture, is introduced here as another emblem of the final accomplishment of the Christian dispensation at the last day. In the background, on this side of the picture, a Roman army appears on its march, loaded with the golden spoils of the Temple of Jerusalem, and driving along the Hebrew captives. On the still more remote sea-coast, a Christian fleet is seen, and the landing of the crusaders to recapture the Holy City.

The general effect proposed to be excited by this picture, is the terrible sublime, and its

various modifications, until, lost in the opposite extremes of pity and horror, a sentiment which painting has so seldom attempted to awaken, that a particular description of the subject will probably be acceptable to the public.

In poctry, the same effect is produced by a few abrupt and rapid gleanings of description, touching, as it were with fire, the features and edges of a general mass of awful obscurity; but in painting, such indistinctness would be a defect, and imply that the artist wanted the power to portray the conceptions of his fancy. Mr. West was of opinion, that, to delineate a physical form, which in its moral impression would approximate to that of the visionary Death of Milton, it was necessary to endow it, if possible, with the appearance of superhuman strength and energy: he has, therefore, exerted the utmost force and perspicuity of his pencil on the central figure. He has depicted the King of Terrors with the physiognomy of the dead in a charnel-house, but animated almost to ignition with inextinguishable rage—placed on his head the kingly crown, and clothed the length of his limbs with a spacious robe of funeral sable. His uplifted right hand holds no sceptre, but is entwined with the Serpent who first brought death into the world, and he launches his darts from both hands in all directions with a merciless impartiality. His horse rushes forward with the universal wildness of a tempestuous element, breathing livid pestilence, and rearing and trampling with the vehemence of unbridled fury. Behind him is seen an insidious demon bearing the torch of Discord, with a monstrous progeny of the reptile world—

> "All prodigious things,
> Abominable, unutterable, and worse
> Than fables yet have feigned or fear conceiv'd,
> Gorgons and Hydras, and Chimæras dire."

The Ministers of Hell, who had "power given to them over the fourth part of the earth, to kill with the sword, and with hunger, and with disease, and with the beasts of the earth."

The next character on the canvas, in point of consequence, is THE RIDER ON THE WHITE HORSE. As he is supposed to represent the Gospel, it was requisite that he should be invested with those exterior indications of purity, excellence and dignity, which are associated in our minds with the name and office of the Messiah. But it was not THE SAVIOUR healing and comforting the afflicted, or "the meek and lowly JESUS," bearing with resignation the scorn and hatred of the scoffing multitude that was to be represented —it was the King of kings going forth "conquering and to conquer," to bruise the head of the serpent, and finally to put all things under his feet. He is, therefore, painted with a solemn countenance, expressive of a mind filled with the thoughts of a great enterprise; and he advances onward in his sublime career with that serene majesty in which Divine Providence continues, through the storms and commotions of the temporal world, to execute its eternal purposes. He is armed with a bow and arrows, the force and arguments of Truth, and leaves behind him, as passing vapor, all those terrible tumults and phantoms which make up the auxiliaries and retinue of Death. At the first view, he seems to be only a secondary character, but on considering the business of the scene, it will be obvious that he is the great leader, and that all the others but follow in his train, and carry into effect the inferior objects of his heavenly mission, as he goes toward that glorious region in which appear "the souls of them that were slain for the word of God, and for the testimony which they held."

The third of the apocalyptical characters is THE RIDER ON THE RED HORSE. Mr. WEST has represented him simply as a warrior armed with "the great sword." He is advancing in the same direction as the Messiah, thereby intimating that those wars which have accompanied the progress of the Christian religion, and of which he is the type and emblem, are a part of the divine scheme for effectually diffusing it throughout the whole earth. It will be observed, that the horse in this instance is caparisoned as a war horse; but those of Death and the Messiah are without reins, being guided only by the will of their riders. The prophetic vista beyond this character shows in one division, the Romans under Titus returning with the spoils of Jerusalem, and in the other, the crusaders contending with Saracens.

Behind the Messiah and the Warrior, THE RIDER ON THE BLACK HORSE is seen coming forward. He is represented with the steady countenance of a man scrupulous in his estimate of things; stern in his decisions, and likely to require the execution of his adjudications with the unrelenting solemnity of a terrible judge. He bears those balances in his hands in which mankind are "weighed and found wanting;" and Pestilence and Famine are seen before him in the form of a wretched woman and an emaciated man, absorbed in the feelings of their own particular misery. He follows the two preceding characters,

and is supposed to typify the skeptical philosophy which affects to estimate Christianity by the temporary circumstances that have arisen in the course of its progress, while it is itself but a part of the great cloud of mysterics which envelop the present and future purposes of religion.

The domestic group, in the foreground, represents a family belonging to that class of society who are supposed to be safe beyond the reach of the ordinary casualities of life, but who are still not further remote from the darts of death. It is here that the painter has attempted to excite the strongest degree of pity which his subject admitted, and to contrast the surrounding horrors with images of tenderness and beauty. The mother, in the prime of life, is represented as having expired in the act of embracing her children, and the wo of sudden death is still more emphatically exprcssed in the lovely infant that has fallen from her breast. The husband deprecates the wrath of the hideous spectre that advances over them all, while the surviving daughter catches hold of her mother, sensible only of the loss which she has sustained by the death of so kind a parent.

In the other groups which form the right hand division in the picture, the artist has shown the anarchy of the combats of men with the beasts of the earth. The chief of the human figures in this division, is the one in the act of launching his javelin at a lion, which has seized and brought down a man and his horse. In the character with the javelin, Mr. West has endeavored to delineate that species of courageous muscular strength, which enables some men to face with an undaunted countenance, the rage of the most ferocious animals. The sedate bravery of his look affords a fine contrast to the alarm and terror of the man who is seized by the enraged lion, which he had wounded with his spear. Below them is a youth who has broken his lance in the combat, and received a fatal blow on the head; behind them a horseman comes forward with an uplifted sword, in the act of striking at a lioness that is springing upon him and his horse. But the story of this group would have been incomplete, had the lions not been shown conquerors, to a certain extent, by the two wounded men who are thrown down as overcome, beneath the hoofs of the horse of Death. The one with his back towards the spectator, seems to regain his strength, and, by still holding his dagger, indicates a wish to renew the figbt; the other, irrecoverably dashed out of the combat, and, having lost his weapon, grasps at the head of his horse with a useless exertion of bewildered sense. The pyramidal form of this large division is perfected by a furious bull torn by dogs, as he tosses on his horns the body of a youth.

In this portion of the picture, the firmament is rent asunder by bursts of lightning, and a distant group is seen startled by the death of a young man who has been struck with the thunderbolt, and whose friends support him in their arms. The interest of the episode is increased by the figure of a young woman flying from the scene of terror, but who is still induced to look back, as if constrained by affection for the victim.

The principle of destruction is exemplified through every part of the subject. In the upper regions of the clouds, the audacious eagle is seen pouncing on the heron, and near the dead serpent in the foreground, the affectionate dove deplores its mate that has just expired.

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
197	Bust of Washington Allston,		Academy
198	Girl with Flowers,	S. B. Waugh.	do.
199	Portrait of a Gentleman,	T. Sully.	do.
200	Full length Portrait of Henry Clay,	John Neagle.	Clay Club
201	Moses and the Brazen Serpent,	Rubens.	Mrs. Meade
202	Portrait of General Cameron,	S. B. Waugh.	
203	Martyrdom of St. Catherine,	after Paul Veronese.	Academy
204	Nymphs Bathing,	Polemburg.	do.
205	Sampson and Delilah,	David.	do.
206	Cupid Musing,	after Schidone.	do.
207	Cupid,	do.	do.
208	Head of an Old Man,	S. Rosa.	do.
209	Adam and Eve, Temptation,	Carlo Lotti.	do.

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
210	Head of an Old Man,	S. Rosa.	Academy
211	Tribute Money, after Rubens,	Tho. Sully.	do.
212	Landscape; Mercury endeavoring to deceive Argus, who is watching Io,	Salvator Rosa.	do.
213	Going to Market,	F. Kraus.	do.
214	Dutch Festival,		do.
215	Returning from Market,	F. Kraus.	do.
216	Full length Portrait of Queen Victoria,	T. Sully.	St. George's Society
217	Dog and Game,	Schneiders.	Academy
218	Paul and Barnabas,	B. West, P.R.A.	City of Phila.
219	Destruction of Pharaoh's Host,		Academy
220	The Dead Man restored to Life by touching the bones of the prophet,	Washington Allston.	Academy

And the bands of the Moabites invaded the land at the coming in of the year. And it came to pass, as they were burying a man, that behold, they spied a band of men, and they cast the man into the sepulchre of Elisha; and when the man was let down and touched the bones of Elisha he revived.—2 *Kings* xiii. 20.

221	Portrait of Patrick Lyon,	John Neagle.	do.
222	Boar Hunt,	Schneiders.	do.
223	Gil Blas in the Robber's Cave,	J. Opie, R. A.	do.
224	Dead Game,	Jan Fyt.	do.
225	Small View of Cecitia Metella's Tomb,	Origanti.	
226	Landscape,	T. Doughty.	do.
227	River Scene,	Vangoiner.	do.
228	Christ blessing little Children,	Raphael Mengs.	Gen'l Keim
229	Musidora, after West,	C. R. Leslie, R. A.	Academy
230	Dead Game,	Jan Fyt.	do.
231	St. John and Infant Jesus,	after Raphael.	do.
232	View on the Susquehanna,	Tho. Doughty.	do.
233	Fanny Kemble,	Tho. Sully.	do.
234	Death of Abel,	Carlo Lotti.	do.
235	Mrs. Wood,	Tho. Sully.	do.
235½	Miniature, Commodore R. F. Stockton, U. S. N.,	Sir W. J. Newton.	

NORTH-WESTERN GALLERY.

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
236	Landscape, Sunset,		Academy
237	The Three Marys at the Tomb of the Saviour,	Schwartz.	
238	The Sibyl Persica,	Carlo Cignani.	
239	Portrait of the Rev. Dr. Pilmore,	John Neagle.	St. George's Society
240	Portrait of Charles Kemble,	Thos. Sully.	Academy
241	Spanish Scene,	G. R. Bonfield.	
242	Landscape,	Van Lint.	
243	Still Life, Fruit,	J. B. Ord.	Academy
244	Landscape,	Salvator Rosa.	
245	Interior of a Cathedral,		Academy
246	Landscape,	Van Lint.	
247	Landscape,	Salvator Rosa.	Academy
248	View in Orange Co., N. Y.,	Cropsy.	Dr. Mütter
249	Guardian Angel,	S. B. Waugh.	John A. Brown
249½	The Gate of the Baptistry of St. John at Florence, a cast in plaster from the original,	Lorenzo Ghiberti.	Academy

"Andreas di Pisano," after a labor of twenty-two years, executed the first of the gates of the Baptistry of St. John at Florence. It contained twenty-four panels. The bas reliefs represent the life of St. John the Baptist, from his birth to his death. It was commenced in the year 1330. The second and third gates were made in the succeeding century, by Lorenzo Ghiberti. The second was divided into twenty-eight panels. In the twenty upper ones are represented the principal histories of the New Testament, and on the eight lower ones are the four Evangelists and four doctors of the church. One of them is writing, another reading, another meditating, and all are distinguished by their attitude and costume.

The third gate of the Baptistry of St. John at Florence, a work of Lorenzo Ghiberti, is that from which this is a cast. It exhibits two parts, divided into ten panels, containing bas reliefs, the subjects of which, taken from the Old Testament, were selected by Leonardo Bruni d'Arezzo, Chancellor of the Florentine Republic. Varchi calls this gate a marvelous work, and perhaps unique in all the world. D'Agincourt considers it one of the most precious monuments of modern art. Michael Angelo judged it worthy to be "the Gate of Paradise."

1. This first bas relief represents the creation of Adam and Eve;—also when they ate the forbidden fruit;—and when the angel drove them from Paradise.

2. Represents Adam and Eve with their children still young. Cain offers his first fruits, and Abel sacrifices the best and the fattest of his flock. Cain tills the ground. In the distance Abel takes care of his flock. Cain under the influence of envy kills his brother. God appears to Cain, and asks him what he has done with his brother Abel.

3. Noah is coming out of the Ark: himself, his wife and children, and everything that was there. He offers a sacrifice. The rainbow appears as an eternal covenant between God and him. Noah is seen planting a vineyard, and having taken of the juice of his fruit he becomes drunken. In this condition he is scoffed at by Ham, but his two other sons cover him with a mantle.

4. Three angels appear to Abraham in the vale of Mamre. He is about to sacrifice

his son Isaac. His servants go with him to the foot of the mountain, where he has commanded them to remain. An angel arrests the hand of Abraham, and shows him a ram for an offering in the place of his son.

5. Birth of Jacob and Esau. While Esau is at the chase, Jacob, assisted by Rebecca his mother, receives the blessing of Isaac, by covering his hands and neck with the skin of a goat, in order that his father, who could not see, might believe from his hairy hands that it was Esau his brother.

6. Ghiberti desiring to exercise his talents in the most difficult things, and where the greatest art was required, exhibits here the principal incidents in the life of Joseph. He is put into a well of his brethren: then sold to Potiphar, he explains the dreams of Pharaoh; he foretells the dreadful famine which threatens Egypt, and provides for it abundantly. Pharaoh admires his wisdom, and crowns him with honors. Jacob sends his sons to Egypt to buy corn; Joseph recognizes his brethren and gives them a great feast. Has the golden cup hid in the sack of Benjamin, and after it has been found Joseph makes himself known to his brethren.

7. Represents Moses on the top of Mount Sinai, receiving from God the tables of law. Lower down and separately, Joshua is seen prostrate, and at the foot of the mountain the terrified Israelites awaiting the return of their Lawgiver.

8. While the Ark carried by the Levites is stopped in the middle of the Jordan, Joshua passed over followed by the Israelites. Twelve men, chosen from the twelve tribes, take from the river each a stone to form the monument commemorative of this miraculous passage. Farther on are seen the twelve tents erected by the order of Joshua, and in the back ground the Holy Ark carried round the walls of Jericho, which the Jews took in seven days, the walls having been thrown down by the sound of trumpets only.

9. David, the Conqueror of Goliah, defeats the Philistines and returns in triumph, carrying the head of the giant in his hand. The people of God meet him, singing "Saul has killed his thousands, and David his tens of thousands."

10. Represents the Queen of Sheba with her vast retinue visiting Solomon, and offering him rich presents.

The fields or frames which surround the panels, exhibit little niches with twenty small upright figures, representing sybils and prophets; four figures recumbent and twenty four heads, among which is the portrait of the artist, Lorenzo Ghiberti, and that of his father and master, Bartoluccio, who assisted him in the work. Near these busts is this inscription:

Laurentii Cionis de Ghibertis opus, mira arte fabricatum.

The frame, also of bronze, is enriched with festoons of fruits and flowers with birds and beasts.

The price of this gate was 14,580 florins.

NO.	SUBJECT.	ARTIST.	PROPRIETOR
250	Garden Scene, Musical Party,	Olivier.	Academy
251	Fruit,	Raphael Peale.	do.
252	View in Saxony,	Grunewald.	do.
253	Fête Champetre,	Olivier.	do.
254	Fruit,	Raphael Peale.	do.
255	View of the Old Fortress, Il Mozzeco, in the Port of Leghorn,	G. L. Brown.	
256	Portrait of James Ross, Esq.,	T. Sully.	do.
257	Ruins, with Banditti,	Panini.	do.
258	Landscape,		B. H. Springer, Jun
259	Elisha and the Shunamite Woman,		do.
260	Christ Healing the Sick,	Sir B. West.	Penn. Hospital

And the blind and the lame came to him in the Temple, and he healed them. And when the chief priests and the scribes saw the wondcrful things that he did, and the children crying in the Temple, Hosanna to the Son of David, they were sore displeased.—*Matthew*, xxi. 14.

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
261	Marine,	Birch.	Academy
262	Flowers,		do.
263	Centre Square on the 4th July, 1816,	Krimnel.	do.
264	Flowers,		do.
265	Scene on the Coccalamus Creek, Pa.,	Russell Smith.	do.
266	Architectural Ruins,	Panini.	do.
267	Landscape,		B. H. Springer
268	Booth in Richard III.,	Thomas.	
269	Dugald Stewart, after Raeburn,	J. R. Lambdin.	
270	View of the Falls of Niagara,	Vanderlyn.	Mr. Gardette
271	View in Venice,		Jacob Morris
272	Fire Subject,	Vanderpool.	Academy
273	Architectural Ruins,		S. W. Thackara
274	View in Venice,		Jacob G. Morris
275	Interior of a Foundry,	B. Otis.	Academy
276	Portrait of Baron Williams, a native of England, in the service of Austria, who accompanied Capt. Cook on his Voyage Round the World.		
277	An Infant, St. John the Baptist,	Albano.	
278	Landscape.		
279	The Chew House,	Russell Smith.	Academy
280	Marine View,	Van Oss.	do.
281	Ecce Homo,	Ludovico Caracci.	
282	Charity,	French School.	do.
283	Grotto, Sea View,	Jos. Vernet.	
284	Moonlight Scene,	Vanderneer.	
285	Titian's Mistress,		Wm. L. Hirst
286	Fanny Kemble,	T. Sully.	Academy
287	Landscape and Figures,	Both.	
288	United States and Macedonian,	T. Birch.	E. S. Whelan
289	Marriage of St. Catharine,		Mr. Sykes
290	Sibyl.		
291	Ancient Copy of Guido's Archangel Gabriel		
292	Storm and Shipwreck,	G. L. Brown.	
293	Washington,	G. Stewart.	Academy
293½	Statue of Flora,	Grecian.	

SOUTH-WEST, OR MEADE GALLERY.

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
294	Landscape,	J. Ostade.	Academy
295	A St. Thomas,	Guido.	Bishop Potter
296	Portrait of Washington,	Gilbert Stuart.	Mrs. Meade
297	River View,		Academy
298	An Interior, with Still Life,		do.
299	Marriage at Cana,	Vanderwerf.	do.
300	View, Bay of Naples,		Jacob G. Morris
301	Departure from the Ark,	Bassano.	Meade
302	Violin Player,	Spanish School.	Hodge
303	Portrait of Rubens,	Copy by Ross.	Academy
304	Portrait of Bishop White's Grandfather,	Sir Godfrey Kneller.	Thomas H. White
305	La Belle Fornarini,		J. G. Morris
306	Still Life,		Meade
307	Sketch, Terriers,		Dr. Turnbull
308	Village School, Horsemen,		do.
309	Gardeners,	Van Asse.	do.
310	Marine View,	Old Master.	do.
311	Gardeners,	Van Asse.	do.
312	Rape of Europa,	Gasper Poussin.	do.
313	Shipwreck, Storm clearing away,	Joseph Vernet.	do.
314	Meeting of Joseph and Esau,		Meade
315	Faith, surrounded by a Wreath of Flowers,	Luca Giordano.	do.
316	Jacob Wrestling with the Angel,	Spagnoletto.	do.
317	Magdalen,	after Titian.	Jacob Morris
318	Dogs,	Raedemaker.	Academy
319	Battle Piece,	Vander-meulin.	do.
320	Head of St. Paul,		Meade
321	Cabinet Landscape,	Salvator Rosa.	do.
322	Landscape,	Italian School.	do.
323	Landscape,	Salvator Rosa.	do.
324	Head of St. Peter.		do.
325	Cabinet Landscape,	Salvator Rosa.	do.
326	The Calling of St. Matthew	Giordano.	do.

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
327	Still Life,	Velasquez.	Meade
328	Charity, surrounded by a Wreath of Flowers,	Luca Giordano.	do.
329	A Roman Matron,	Titian.	do.
330	Landscape,	Italian School.	do.
331	Battle Scene,	Vander-meulin	
332	Madonna,	after Corregio.	J. G. Morris
333	Portrait of Sir Walter Raleigh,		Academy
334	Marine View,		do.
335	The Adoration of the Magi,	Murillo.	Mrs. Meade
336	Mars and Venus ensnared by Vulcan,		do.
337	A Gentleman Dressing.	Van Asse.	Academy
338	Scene from Nature. The Village of Portici, the Royal Family in the foreground,	Joseph Vernet.	Academy
339	Joseph and his Brethren,		Meade
340	Portrait of a Venetian Judge,	Vandyke.	do.
341	Elizabeth, wife of Philip II. of Spain,	Velasquez.	do.
342	St. Ambrose,		do.
343	Head of a Collegian,	Raphael Mengs.	do.
344	Dutch Courtship,	Gransbeck.	Academy
345	Landscape,	Tintoretto.	Meade
346	Landscape,	Swanevelt.	do.
347	The Angel appearing to Joseph,	Francisco Albano,	Gen'l Keim
348	Joseph and the Infant Saviour,	Murillo.	Meade
349	The Destroying Angel,		do.
350	Martyrdom of St. Lawrence,	Titian.	do.
351	Landscape,	Salvator Rosa.	do.
352	Cabinet Landscape,	Salvator Rosa,	do.
353	Cabinet Landscape,	Salvator Rosa,	do.
354	Cabinet Landscape,	Salvator Rosa,	do.
355	Cabinet Landscape,	Salvator Rosa,	do.
356	Marine View,	Stark.	Academy
357	Landscape,	Tintoretto.	Meade
358	St. Peter released from Prison by an Angel,		Academy
359	St. Agnes,		Meade
360	St. Anthony, and the Infant Saviour,		do.

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
361	Head of St. John the Baptist,		Meade
362	Still Life,	Velasquez.	do.
363	Italian Landscape,	Tempesta.	do.
364	Diana and her Nymphs,	from Titian.	do.
365	Head, John the Baptist,		do.
366	Italian Landscape Scene,		do.
367	Dutch Festival,	Teniers.	do.
368	St. Francis doing Penance,	Velasquez.	do.
369	Study of Heads,		Mrs. Meade
370	St. Onofrio in Penance,	Spagnoletto.	do.
371	Landscape, Evening,	Tempesta.	do.
372	Italian Garden and Villa,		do.
373	Falls of Tivoli,	Mieseff.	do.
374	Angelica Kauffman,	Herself.	Academy
375	Maria Theresa, daughter of Philip II.,		Meade
376	The Fair Mendicant,	B. West.	Gen'l Keim
377	Fish,		Academy
378	Fruit and Vegetables,	Cotan.	Meade
379	Mary Magdalen,	Vandyke.	do.
380	Barn Yard Fowls,	A. Schouman.	Academy
381	A Family Party,		do.
382	St. Peter,		Meade
383	Two of Joseph's Brethren,	Spagnoletto.	do.
384	Books and Papers,		do.
385	Books and Papers,		do.
386	St. Thomas of Villaneuva distributing Alms,		do.
387	Dutch Festival,	Teniers.	do.
388	Still Life,	Vandevelder.	B. H. Sprague, Jr.
389	A Bazaar. Dutch School,		Academy
390	Domestic Fowls,	G. Hondekoeter.	Gen'l Keim
391	St. Luke,		Mrs. Meade
392	Landscape,		Academy
393	Interior.	Van Ostade.	do.
394	Landscape,	E. C. Watmough.	J. K. Kane
395	View. Bay of Naples.		J. G. Morris
396	Washington prescribing to the Poor Widow,	Rothermel.	Academy

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
397	Landscape,	Doughty,	Academy
398	The Country Wedding,	Krimmell.	do.
399	Landscape,	Dutch Master.	do.
400	Landscape,		do.
401	Going into the Ark,	Bassano.	Meade
402	Spanish Gentleman,		Academy
403	Time and Truth correcting Love,	Le Brun.	do.
404	An Old Woman,		do.
405	John Locke,	from Kneller,	do.
406	Ch. Wilson Peale,	Himself.	do.
407	The Fisherman's Daughter,	Pettrich.	Gen. Keim
408	Full length portrait of General Jackson,	Thos. Sully.	T. Sully, Esq.
409	Study of a Head,	Geo. C. Lambdin.	Mrs. E. D. Cochran
410	View at North Conway, N. H.,	G. W. Holmes.	
411	Pompeii.		
412	Dorcas distributing Garments to the Poor,	Geo. C. Lambdin.	
413	Little Fanny,	J. Ives Pease.	J. I. Pease
414	Portrait in Crayon,	Wm. H. Furness, Jr.	
415	Mount Washington, N. H.,	Geo. W. Holmes.	
416	Mount Vesuvius,		Sykes
417	Full length portrait of Washington,	Gilbert Stuart.	Academy
418	Fancy Portrait, water colors,	K. Meadows.	(for sale)
419	Head of St. Mary. Crayon,	P. H. Beaugureau, Jr.	
420	Madonna and Child,	after Raphael.	Sykes
421		J. E. Craig.	

Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped.—*Isaiah* xxxv. 5.

422	Ecce Homo, engraved by	Pitieri.	E. Waterman
423	Fourier, after Gigoux,	Sam. Sartain.	
424	Remorse,	Paul Duggan.	
425	View of the "Notch," White Mts.,	G. W. Holmes.	
426	Frame of Engravings,	J. Ives Pease.	
427	Landscape,	Wall.	(for sale)
428	Lithographic portrait of Henry Clay,	A. Hoffy.	
429	Children. A Lithograph,	A. Hoffy.	
430	View from the Doge's Palace, Venice,	Samuel Prout.	(for sale)

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
431	Landscape,	Pearson.	(for sale)
432	Portrait of Dr. Benjamin Rush,	T. Sully.	Penn. Hospital
433	Portrait of Samuel Coates,	T. Sully.	Penn. Hospital
434	Centre Square, Fourth of July,	J. C. Krimmel.	D. C. Johnson
435	Election day in Philadelphia,	J. C. Krimmel.	D. C. Johnson
436	Greek Fugitives,	J. P. Stephanoff.	Academy
437	Interview of John Knox with Mary Queen of Scots, after Leutze. Engraved for distribution to the members of the Philadelphia Art Union for the current year,	J. Sartain.	J. Sartain
438	The Penny Wedding, after Wilkie,	A. Hoffy.	

SCULPTURE.

439	Marble copy of the Antinous,		Academy
440	Bust of Diana, from the	Antique.	do.
441	Bust of Alex. Hamilton,	Cerrachi.	do.
442	Bust of Franklin,		do.
443	Bust of Maria Louisa,		do.
444	A Child's First Impression of Death,	C. B. Ives.	
445	Diogenes, from the	Antique.	do.
446	Marble Bust of Washington,		Mrs. Mead
447	Marble Bust of Lafayette,	Greenough.	Academy
448	Bust of Judge Hopkinson,		do.
449	The Singing School,		do.
450	St. John the Baptist beheaded,	P. Paul Duggan.	do.
451	Beatrice,	C. B. Ives.	
452	Jephtha's Daughter,	C. B. Ives.	
453	Count d'Estaing.		
454	Bust of Venus of Arles, from the	Antique.	Academy
455	A Bacchante,	Cerrachi	do.
456	A Bacchante,	Cerrachi.	do.
457	Bust of Diogenes, from the	Antique.	
458	Caracalla, copy from the	Antique.	
459	Bust of Burns,	John C. King.	W. R. Dempster
460	Minerva, Marble Bust, from the	Antique.	Academy
461	Commodus, copy from the	Antique.	

NO.	SUBJECT.	ARTIST.	PROPRIETOR.
462	Lord Nelson.		
463	Socrates, cast from the	Antique.	
464	Bust of the late J. Q. Adams,	John C. King.	
465	Marble Bust of Nicholas Biddle,	Persico.	
466	Pericles, cast from the	Antique.	
467	Model of a Segment of the Parthenon,	Italian Artist,	J. C. Turnpenny
468	Bust of Mrs. Sigourney,	C. B. Ives.	
469	Daughter of Niobe, copy from the	Antique.	Academy
470	Son of Niobe, copy from the	Antique.	do.
471	Seneca, cast from the	Antique.	do.
472	Marble copy of the Venus de Medici,		do.

MINIATURES.

473	Miniature of a Gentleman,	Dubourjal.	
474	Miniature of a Gentleman,	Thos. E. Barrett.	
475	Miniature of Gen. Washington,		Gen. Keim
476	Miniature of Mrs. Washington,		do.
477	Miniature Head of a Young Girl,	G. H. Cushman.	
478	Grace Greenwood,	G. H. Cushman.	
479	Letter, Pen, &c.,	John J. Logue.	
480	Small Bust of Gen. Taylor,	Edwin Lyon.	
481	Bust of J. R. Lambdin,	Edwin Lyon.	J. R. Lambdin
482	Combat of the Centaurs and Lapithæ, a model in clay, (in the centre of the Rotunda,)	J. Lough.	Academy

At the marriage of *Pirithous*, one of the Lapithæ, with *Hippodamia*, the chiefs of the Lapithæ were assembled to celebrate the nuptials. The Centaurs were also invited to the festivity.—One of them, *Eurytius*, inflamed by wine, resolved to make the bride his prize, and, in his fury, seized her by the hair to carry her off.—His companions followed his example, and each, according to his fancy, fastened upon one of the female attendants of the bride. The Lapithæ instantly resented this brutal outrage, and the fight became general—many of the Centaurs were slain, and the rest compelled to retreat.

This Group, the work of Mr. Lough, a British Artist, is truly original in conception and execution. Though so many large figures, men and horses, are brought together, the whole is combined with an admirable harmony of design. The attitudes of the male figures exhibit strength and grace, and the females the beauty, delicacy and alarm of their sex. Near the top of the pyramid, the Bride is seen, her disheveled hair in the gripe of her ravisher. Theseus attacks the Centaur to rescue her, and Pirithous, on a magnificent horse, with a drawn sword, is flying to her assistance; Hercules is also there for the same purpose. One of the Centaurs, dressed in lions' skins, is thus described by Ovid:

"E'en still, methinks, I see Phœocomes;
Strange was his habit, and as odd his dress;
Six Lions' hides, with thongs together fast,
His upper part defended to the waist,
And when man ended the continued vest,
Spread on his back the trappings of a beast."

INDEX.

NAMES AND RESIDENCES OF THE ARTISTS.

A. Andrews, New York.
T. E. Barratt, No. 136 Chestnut street.
P. Beaugereau, Jr., Philadelphia.
J. A. Benade, Reading.
T. Birch, South 3d street, below Pine.
H. J. Boddington, London.
G. R. Bonfield, No. — Walnut street.
G. L. Browne, Florence.
J. E. Craig, Pittsburgh.
G. H. Cushman, S. W. cor. 7th and Sansom streets.
W. C. Chambers, 10th below Walnut.
G. W. Conarroe, Vine street above 11th.
J. F. Cropsey, New York.
P. P. Duggan, New York.
A. B. Durand, New York.
M. J. De France, St. Louis, Mo.
——— Carpenteri.
——— Eickout, of Malines.
——— Fink.
Veron Fletcher
——— Franguinitte, New York.
C. S. Freeland, Arch Street Hall.
J. E. Freeman, Italy.
W. H. Furness, Jr., Philadelphia.
P. Grain, Jr., No. 198 Locust street.
H. Gregoire, Antwerp.
James Hamilton, S. E. cor. 9th and Walnut streets.
R. Havell, New York.
——— Hinckley.
W. K. Hewitt, No. 82 Arch street.
W. J. Hubard.
D. Huntington, New York.
G. W. Holmes, N. W. cor. 12th and Filbert streets.
A. Hoffy, 3d street near Chestnut.
D. C. Johnson, Boston.
W. F. Jones, No. 141 Walnut street.
——— Kensett.
King, Boston.
J. R. Lambdin, No. 348 Chestnut street.
Geo. C. Lambdin, " " " "
E. Leutze, Dusseldorf.
C. R. Leslie, London.
M. Livingston, Tivoli, New York.
Edwin Lyon, Natchez, Miss.
W. S. Mason, No. 96 Walnut street.
K. Meadows, London.
—— McKollok, Scotland.
—— McLeod.
James McMurtrie, Jr., Girard street.
N. Monachesi, No. 156 Pine street.

John Neagle, No. 9 Sansom street.
B. Otis, Boston.
W. Page, Boston.
Rembrandt Peale, No. 402 Vine street.
Mrs. R. Peale, do.
J. Ives Pease, No. 13 Athenæum Building.
—— Pearson, London.
S. Prout, London.
T. B. Read, No. 36 Sansom street.
F. De B. Richards, Chestnut above 6th.
A. B. Rockey, cor. 7th and Sansom streets.
P. F. Rothermel, No. 16 Sansom street.
T. P. Rossiter, New York.
John Sartain, No. 28 Sansom street.
Samuel Sartain, do.
Joshua Shaw, Bordentown, N. J.
Russel Smith, Branchtown, Pa.
R. C. Street, Coates' below 12th street.
S. Scarlett, No. 446 S. 4th street.
Austin Street, Coates' below 12th street.
T. Sully, No. 11 S. 5th street.
—— Wall, London.
H. Warren, No. 146 N. 8th street.
S. B. Waugh, S. E. cor. 9th and Chestnut streets.
I. L. Williams, Green street below 10th.
W. E. Winner, N. W. cor. 7th and Wood streets.
E. White, New York.
A. Woodside, N. 5th street above Cherry.
J. J. Logue.
Dubourjal.